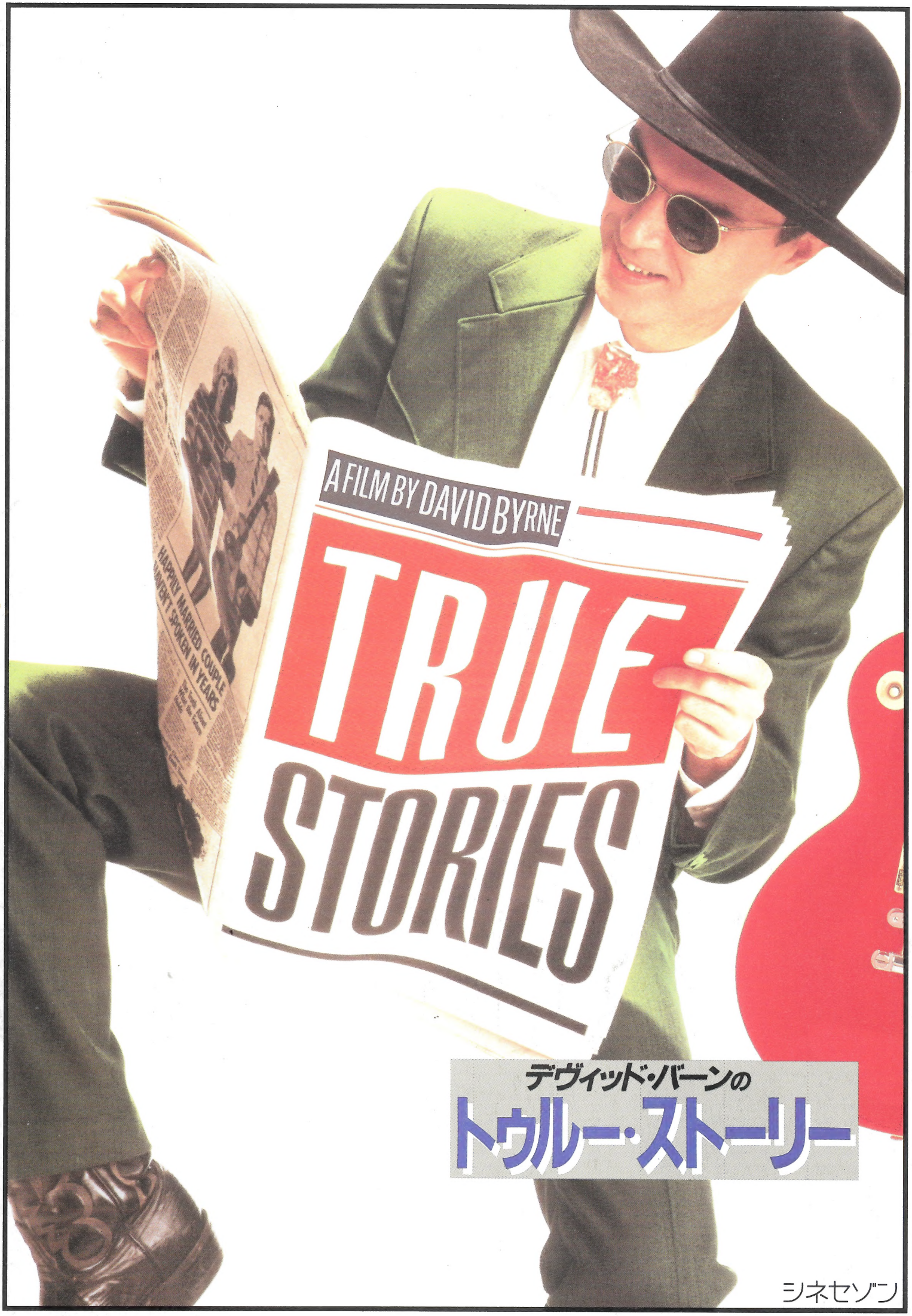
A FILM BY DAVID BYRNE
TRUE STORIES
デヴィッド・バーンの
トゥルー・ストーリー
シネセゾン

STAFF

監督・脚本/デヴィッド・バーン●Directed & Written by/DAVID BYRNE

製作総指揮/エドワード・R・プレスマン●Executive Producer/EDWARD R. PRESSMAN

製作/ゲイリー・カーファースト●Produced by/GARY KURFIRST

共同製作/カレン・マーフィ●Co-Producer/KAREN MURPHY

共同脚本/ベス・ヘンリー●Written by/BETH HENLEY

スティファン・トボロウスキー　STEPHEN TOBOLOWSKY

撮影監督/エド・ラッチマン●Director of Photography/ED LACHMAN

音楽/トーキング・ヘッズ●Original Music by/TALKING HEADS

編集/キャロライン・ビッガースタッフ●Film Editor/CAROLINE BIGGERSTAFF

美術/バーバラ・リング●Production Designer/BARBARA LING

配役監督/ヴィッキー・トーマス●Casting Director/VICTORIA THOMAS

衣装デザイン/エリザベス・マクブリッジ●Costume Designer/ELIZABETH McBRIDGE

アデル・ラッツ　ADELLE LUTZ

CAST

ナレーター/デヴィッド・バーン●Narrator/DAVID BYRNE

ルイス・ファイン/ジョン・グッドマン●Louis Fyne/JOHN GOODMAN

ケイ・カルヴァー/アニー・マッケンロー●Kay Culver/ANNE McENROE

アール・カルヴァー/スポルディング・グレイ●Earl Culver/SPALDING GRAY

怠け者の女/スウォジー・カーツ●Lazy Woman/SWOOSIE KURTZ

うそつき女/ジョー・ハーヴェイ・アレン●Lying Woman/JO HARVEY ALLEN

ミスター・タッカー/ポップス・ステイプル●Mr. Tucker/ROEBUCK "POPS" STAPLES

かわいい女/アレックス・エリアス●Cute Woman/ALIX ELIAS

ラモン/ティト・ラリーバ●Ramon/TITO LARRIVA

コンピュータ男/マシュー・ポセイ●Computer Guy/MATTHEW POSEY

牧師/ジョン・インクル●Preacher/JOHN INGLE

●1986 / American film, color, running time 1 hour 29 minutes● Distributed by Warner Bros. Pictures

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※The Japanese spelling of DAVID BYRNE follows the author's spelling.

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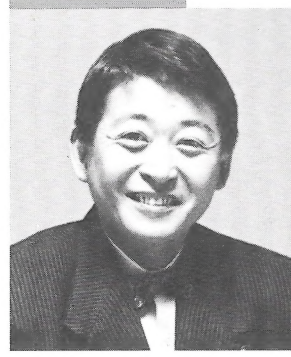
TRUE
STORIES

David Byrne's Strange World Tour - True Stories

Yuji Konno (Music critic)



In fact, no man is more terrified of being seen as normal than David Byrne, says Tina Weymouth, the bassist for Talking Heads.

It's only natural that David Byrne would be interested in unusual people and try to portray a cross-section of the truth of the real world through them, and so he takes us to a town called Virgil, Texas.

For David Byrne, who is supposed to be even more unusual than Virgil's eccentrics, the town must be viewed objectively, so together with him, who acts as our guide, we literally break through the screen and enter Virgil on screen. After that, we get into a red convertible with David Byrne, dressed in cowboy fashion, and head to the center of Virgil.

Just like David Byrne, who still travels the world on a British passport, we are strangers in Virgil's town, but as we meet various people, we begin to think that Virgil could be any town in the world, or perhaps even our own town. This is the secret of Strange World Tour's mysterious charm.

The same is true of "Blue Velvet," in which the protagonist, driving a similar red convertible, is drawn from a subjective perspective into the abnormal dark world of his seemingly ordinary hometown. David Lynch's film, featuring a protagonist who performs a David Byrne-esque chicken walk, also has a kind of endless film structure, with the final scene connecting to the opening scene, just like "True Stories." also has the same effect, making us feel like Lumberton, like Virgil, could be our town.

Starting with a kind, overweight middle-aged man (John Goodman) who sings "People Like Us," saying he doesn't need freedom or justice, but he does want someone to love, this film also fully demonstrates David Byrne's talent as a songwriter through characters such as a housewife (Annie McEnroe) who hasn't spoken to her husband (Spalding Gray) for three years, but instead sings "Dream Operator" with a dreamy expression as a fashion show host, and a black man ("Roebuck Pops" Staples) who revels in white magic and sings "Papa Legba" while working as a servant for a rich woman (Swoosy Kurtz) who is the world's laziest person and never leaves her bed.

Original Talking Heads performances include "Wild Wild Life" in the bar where Virgil's townsfolk gather for a karaoke-style bar scene, "Love for Sale" in a TV commercial, and "City of Dreams" as the ending theme. Another reason this film excels is that the songs sung by the cast in the film are far more convincing than these original Talking Heads performances.

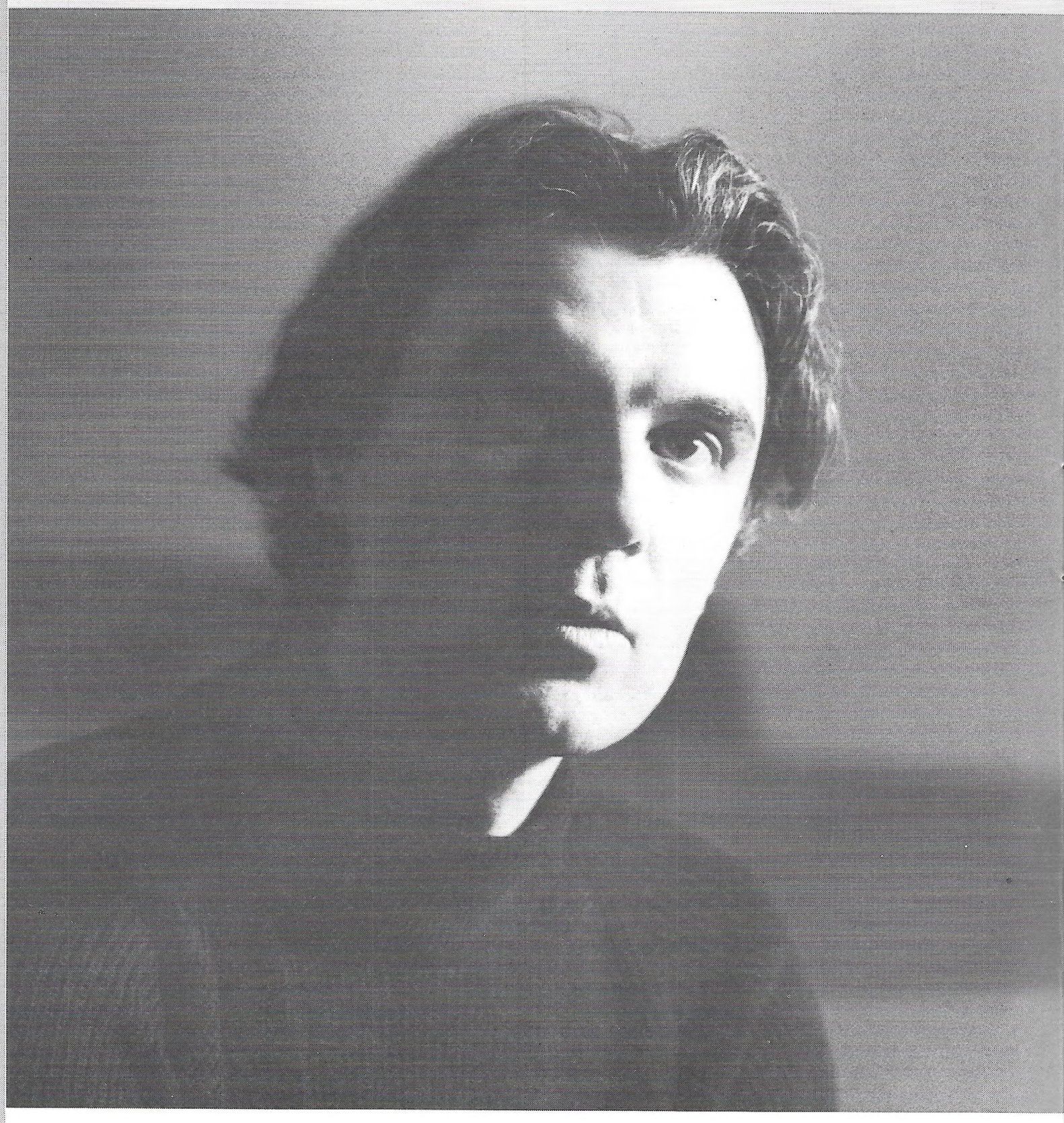
The quality of the script, written by Beth Henley, who also wrote the original play for the film "Lonely Hearts," in collaboration with David Byrne, is further enhanced by the aforementioned songs, making each character's personality even more likable. In particular, the euphoric feeling that overflows in the climax scene, in which John Goodman sings "People Like Us," can be said to be the film's greatest gift.

Time magazine, which once again took notice of David Byrne's talent as the creator of this lovable yet unusual type of film, finally featured him in a cover story last fall. The magazine gave Byrne the title "Rock's Renaissance Man," perhaps signifying his all-around genius.

David Byrne is certainly no ordinary man.

"Remember this, our favorite town"

※Photographer: Tadashi Aono



David Byrne Interview Notes by Yasuhiko Sawada (Film Journalist)

At 7pm, when we had arranged to interview, David Byrne was 40 minutes late, apologetically. The reason was simple: he'd had a hard time getting from Shinjuku to Kyobashi by subway alone. He dutifully called me three times along the way. On the third call, he said with a very irritated tone, **"I've already reached Ginza."** I imagined Byrne, gazing up at the route map with a stern expression on his face on the red Marunouchi Line train, and then wandering around in the rush hour at Akasaka Mitsuke, as if he were the narrator in the film True Story, and somehow I felt extremely happy. Indeed, this man seems to have a habit of meticulously observing each new place he visits, just as he says in the final line of the film. The line is as follows: **"I like forgetting... When I visit a place**

PROFILE David Byrne, a true Renaissance man.

Born in Scotland in 1952, he moved to Baltimore at the age of 7. He studied architecture at Harvard University but was dissatisfied, so he studied fine art at the Rhode Island School of Design and initially worked in photography, acting, and video.

In early 1975, he formed a band with schoolmate Chris Franz and Chris's girlfriend, Tina Weymouth. After moving to New York and adding Jerry Harrison, they made their debut as "Talking Heads" at the new wave club CBGB in June of the same year. In 1977, they released their first album, "TALKING HEADS: 77," which attracted a lot of attention.

However, Byrne was not satisfied with mere stints and was searching for a stage where Talking Heads could break out on their own. In 1981, he composed and performed original music for choreographer Twyla Tharp's 80-minute dance, "Catherine Wheel." In 1984, he teamed up with avant-garde librettist Bert Wilson to write the score for "The Knee Plays," a short piece from Wilson's epic opera, "The Civil War." He also released a solo album, "My Life in the Bush of Ghosts," co-produced with Brian Eno.

Additionally, he composed the theme music for the PBS series "Alive From Off Center," which also appears in several scenes.

He has also been active in the field of

for the first time, I look at everything: the color of the paper, the sky, the way people walk, doorknobs, and all sorts of other details. Then, after I've been there for a while, I no longer notice anything. Being able to forget what a place was like is exactly what it means to be able to remember it. So maybe for me, forgetting and remembering are the same thing."

Whenever I see Byrne, I think of a bird. Not an eagle or a hawk, but a crow. An omnivorous bird that pecks around wherever it pleases. A bird's-eye view is a term that means a panorama from the sky, but Byrne's bird's-eye view is a strange map that is created after going around poking around in trivial details of the land. He observes with his big eyes rolling. He doesn't criticize, he just observes. In the film, the subject of his observations was Texas, but now it seems that his eyes are also turning to Japan.

"I love Japan. It's hard to put into words, but I love the overall atmosphere of this country. I'm fascinated by the movies, the theaters, and the atmosphere in which people talk. It's something completely different from the West. The techniques used, like photography and film, are originally Western, but the atmosphere they create is completely unique to this country."

---Apparently you watch a lot of Japanese movies.

"Yes, I really like them. I think the young Japanese directors of today are really good. There's Hayashi Kaizo of "To Sleep so as to Dream," Morita Yoshimitsu of "The Family Game," Ishii Sogo of "The Crazy Family," "No More Comics!," and so on... In New York they did "Typhoon Club." It was really interesting. His name is Somai Shinji? I saw his "Love Hotel" on video. It's a nice movie."

----I heard a little bit from Kaizo Hayashi that the movie you were planning fell through?

"Yes. I came to Japan to shoot a movie. It was a British-American co-production called Aria, and besides me, ten other directors, including Godard, Robert Altman, Nicolas Roeg, and Ken Russell, were planning to make a ten-minute film each, which would all be put together to make a single opera film. I had always wanted to make a Japanese movie, so I came here for meetings about it. I've been friends with Kaizo Hayashi ever since we met at the New York Film Festival, and he's been a great advisor to me on this project. In fact, filming was scheduled to begin in Echigo Yuzawa on January 25th."

---What was the content?

"It's a suicide drama centered around a battle between a man and a woman, set in the present day, but the style was supposed to be like a sword fighting movie. However, there was a little too much blood, so the production team said no. Apparently it would have violated screening regulations."

Later, I visited Hayashi Kaizo and he showed me the storyboards Byrne had drawn. It was a film about a wedding set in a Japanese house in the snowy north. Accompanied by opera music, the guests dance round and round as they are slashed one by one by a sword and die covered in blood - a beautiful and gruesome pantomime. Byrne, who graduated from art school, drew the film, which consists of around 60 shots, "with extreme care and attention to detail, cut by cut. 'We met and discussed it many times,' says Hayashi. 'I showed him various old sword fighting films on video.'

I stared at it with interest, but I wonder how it looked to Byrne?

video, directing and producing seven Talking Heads music videos, several of which are included in the permanent collection of the Museum of Modern Art, and in 1985 he was awarded the Video Vanguard Award (for pioneering work) by MTV.

Naturally, he also branched out into film, and the Talking Heads concert documentary Stop Making Sense, which he planned and starred in, won the 1984 Best Documentary Film Award from the American Society of Film Critics.

And then there's "True Stories." Byrne's childhood hobby of filming and photography provided some of the material for this film. In it, he clings to the ordinary, as he explains: "You don't have to be stylish to be good. Sometimes the simplest things are the most beautiful."

He appears as the film's narrator, playing Virgil's lone cowboy character with a dark, ordinary, slightly off-kilter tone. He pops in and out of scenes, sometimes speaking directly to the camera and commenting directly on events, like an all-powerful alien descending upon the town of Virgil. But Byrne has admitted that he prefers directing to acting, and his next film will be "an exciting arrival for a director worth looking forward to."

I also heard this interesting story from Hayashi. On the day the "Aria" deal fell through, an impromptu party was held to cheer Byrne up. Byrne, who normally doesn't get drunk that much, was apparently in a bit of a frenzy that day, having downed several drinks. They all went to a karaoke bar in Shinjuku, where they sang songs like "House of the Rising Sun." The bar hostesses had no idea who David Byrne was, and apparently were squealing for an autograph from Tsuyoshi Toshiki, who happened to be there drinking as well. When they heard that Byrne was a singer, the bar hostesses forced him to sing, saying things like, "Can you play the guitar?" He apparently sang "Wild Wild Life" with guitar in hand (although it seems the girls barely heard a word of it).

---In the film, you seemed completely restless. Even though the road was straight, your eyes and hands on the steering wheel were constantly moving.

"Of course it was an act. It was the physical reaction of a man newly exposed to a different culture."

Born in Scotland, he moved to the eastern United States with his parents at a young age. **"I think my parents raised me in a European way,"** Byrne says. So Texas is a foreign place to him.

---You are the director, author and lead actor, and sometimes it's hard to know who you are. You are both objective and subjective, adult and childlike, scientific and sometimes artistic, kind and sometimes downright sarcastic.

"Thank you so much. That's a lovely tribute to the film."

When I asked Byrne if he was optimistic or pessimistic about the future, he replied, **"I always try to be optimistic."** But just as the overly cheerful novels of, say, Vonnegut or Irving are filled with pessimism, watching this film makes my heart ache. Just seeing the bright blue Texas sky, the rough-looking buildings, the children singing "Hey Now" in formation, the woman singing "Dream Operator," and other characters that seem so ordinary—all of which are common in the film—makes me want to cry.

The lyrics of the Talking Heads version of the opening song, "City of Dreams," are as follows:

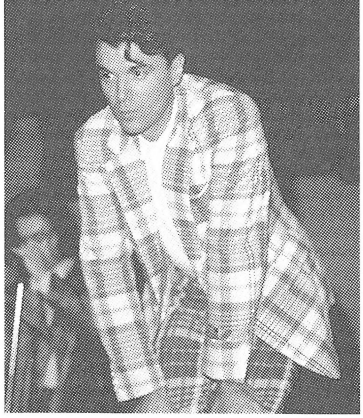
"Here where you are standing, / Dinosaurs did a dance, / The Indians told a story, / Now it has come to pass, / (...) We live in the city of dreams, / We drive on this highway of fire, / Should we awake and find it gone, / Remember this our favorite town, / (...) The Civil War is over, / And World War I and World War II, / If we can live together, / The dream it might come true, / Underneath the concrete, / The dream is still alive, / A hundred million lifetimes, / A world that never dies."

Or so he sings.

"Sleeping on the interstate, Getting wild, wild life, / Spending all of my money and time , / We wanna go, and we go where we go," ("Wild Wild Life")

David Byrne may be the new John Lennon of our time. I thought that the "dream operator" he sings about, orchestrating the dreams of the times, may be himself.

(Details of the interview are published in issue 154 of the magazine "Brutus")



PERSONNEL

Edward R. Pressman
●Executive Producer

Born in New York, he studied philosophy at Stanford University and went on to graduate school at the London School of Economics. He then made his film debut producing Paul Williams' "The Revolutionary." He has built a reputation for discovering and working with undiscovered talent. His previous works include "Phantom of the Paradise," "The Devil's Sister," "U-Boat," and "Paradise Alley."

Gary Kurfirst
●Producer

Born in Brooklyn, he studied at Hot Raff College and began working as a concert promoter. He was the first to introduce the Yardbirds, The Who, Jimi Hendrix, and Cream to New Yorkers. In 1977, he met Talking Heads and took on the role of their manager. He also produced "Stop Making Sense." He currently supports many musicians, including the Eurythmics and Bob Geldof, as well as two young directors, Ian Lambert and Teddy Buffalo.

Geniuses supporting the genius Byrne.

Beth Henry
● Joint script

Born in Jackson, Mississippi, she studied drama at Southern Methodist University. After a year of graduate studies at the University of Illinois, she moved to Los Angeles with the aim of becoming an actress, but was unable to find an opportunity, so she began writing the play "Crime of the Heart." The play won a playwriting contest sponsored by the Louisville Actors Theatre. It was performed as part of the New American Plays Festival in 1979 and became a huge hit, winning the Pulitzer Prize for Best American Play in 1981. She has since released a series of well-received plays, including "The Miss Firecracker Contest," "The Wake of Jamey Foster," "The Debutante Ball," and "Lucky Spot."

Stephen Tobolowsky
●Joint script

Born in Dallas, Texas, he studied at Southern Methodist University. Beth Henley is a friend from his university days. He has many talents, first as an actor, playing leading roles in Henley's plays "The Miss Firecracker Contest" and "The Wake of Jamey Foster," and in films he has starred in Jonathan Demme's "Swing Shift" and "The Philadelphia Experiment." He also works as a director, screenwriter, and musician. This time, he was recommended by David Byrne to write the screenplay for this production.

Karen Murphy ● Co-producer

After earning a degree in fine arts from San Francisco State University, she traveled the United States with a documentary film crew. She began working on film projects for AFI in Los Angeles, and later worked with Harold Ramis and Bob Reiner on Ghostbusters, while also working in television. Her first feature-length film was "This is Spinal Tap," a parody documentary about a fictional rock band. This is her second feature-length film.

Ed Lachman ● Director of photography

Born in Morristown, New Jersey into a family of four, he attended four universities before finally earning a bachelor's degree in painting from Ohio University. However, in 1952, he encountered Vittorio De Sica's Italian neorealist film "Umbertoro," which led him to move from painting to film. He first worked on documentaries for Werner Herzog. Until around 1980, he mostly worked abroad, including on Godard's "Passion," but more recently he has been active in Japan, working on films such as Susan Seidelman's "Searching for Susan." He has also shot many rock videos, including those for the Rolling Stones and Elvis Costello, and continues to work in a wide range of fields.

PERSONNEL

John Goodman● Louis Fyne

He grew up in St. Louis and studied drama at Southwest Missouri State University. He moved to New York in 1975 and expanded his range by appearing in off-Broadway productions, television commercials, and regional theater productions. He made his film debut in 1983, appearing in such films as "Maria's Lovers." In 1985, he played a hard-drinking priest in the original Broadway production of "Big River," for which he was nominated for a Best Dramatic Award. Upcoming roles include Blake Edwards' "Blind Date" and the Coen Brothers' "Raising Arizona."

Annie McEnroe● Kay Culver

As a child, she began performing on stage in her grandfather's rural Colorado nightclub. By the age of 17, she was acting and directing plays in Colorado and had a theatrical agent. She studied acting at the American Conservatory Theater in San Francisco and the Eugene O'Neill Center in Waterford, Connecticut. She has appeared in six films, including "The Hand" with Michael Caine and "Battletruck," and this is her seventh.

Spalding Gray● Earl Culver

Born in Providence, Rhode Island, he studied drama and directing at Emerson College, and after graduating worked at the Alley Theatre in Houston. In 1968, he moved to New York and began working on experimental theater. In 1970, he joined Richard Schechner's group, known as a pioneer of the SoHo Renaissance. In 1985, he won a Guggenheim Grant and an Obie Award for his one-man play, "Swimming to Cambodia," which he directed, wrote, and starred in. He has written one one-man play script, which has been collected into two books. He has also appeared in films such as "The Killing Fields."

Eccentric characters playing ec

Swoosie Kurtz●

The Lazy Woman

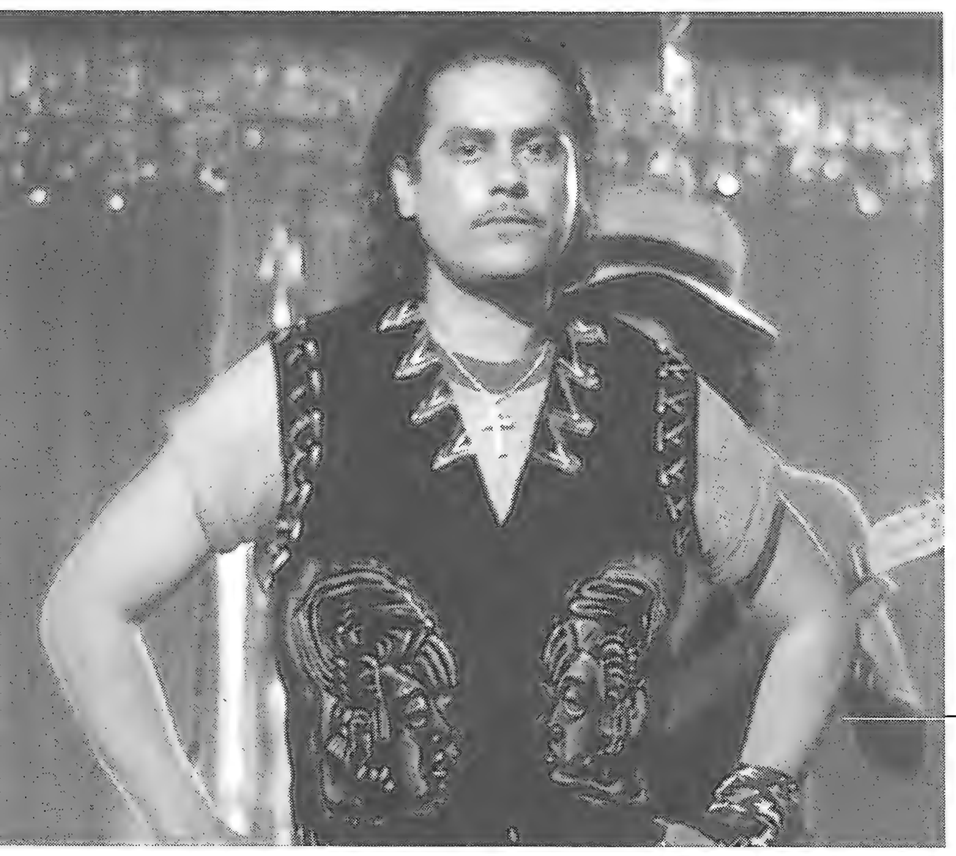
After graduating from the London Academy of Music and Dramatic Art, she attended the Eugene O'Neill Summer Seminar in Drama for five years in Waterfield, Connecticut. She first gained attention as a stage actress, winning three awards, including a Tony Award, for her role as Gwen in "The Fifth of July" in 1981. She has since gone on to win many other awards and become known as a talented actress. In films, she has played a prostitute in "The World According to Garp" and Goldie Hawn's sister in "Wildcats," demonstrating her skillful acting.

Jo Harvey Allen ● The Lying Woman

Born in Lubbock, Texas, she worked in various jobs before becoming an actress, including as a saleswoman and radio DJ. Her acting career was impressive, and she was the recipient of two art scholarships and the first recipient of the AVI Foundation. In 1985, she was the artist-in-residence at the San Francisco Art Institute, and has given poetry readings and lectures at over 40 museums and universities. This is her film debut.

Alix Elias ● The Cute Woman

A graduate of New York's Neighborhood Playhouse, she has over 15 years of experience performing on Broadway, Off-Broadway, and in Los Angeles. She has appeared in eight films, including "Key Exchange" and "Rock and Roll High School," has had several regular television roles, and has appeared in countless commercials. Her most recent stage appearance was in the Off-Broadway production of "Modern Romance," which she wrote.



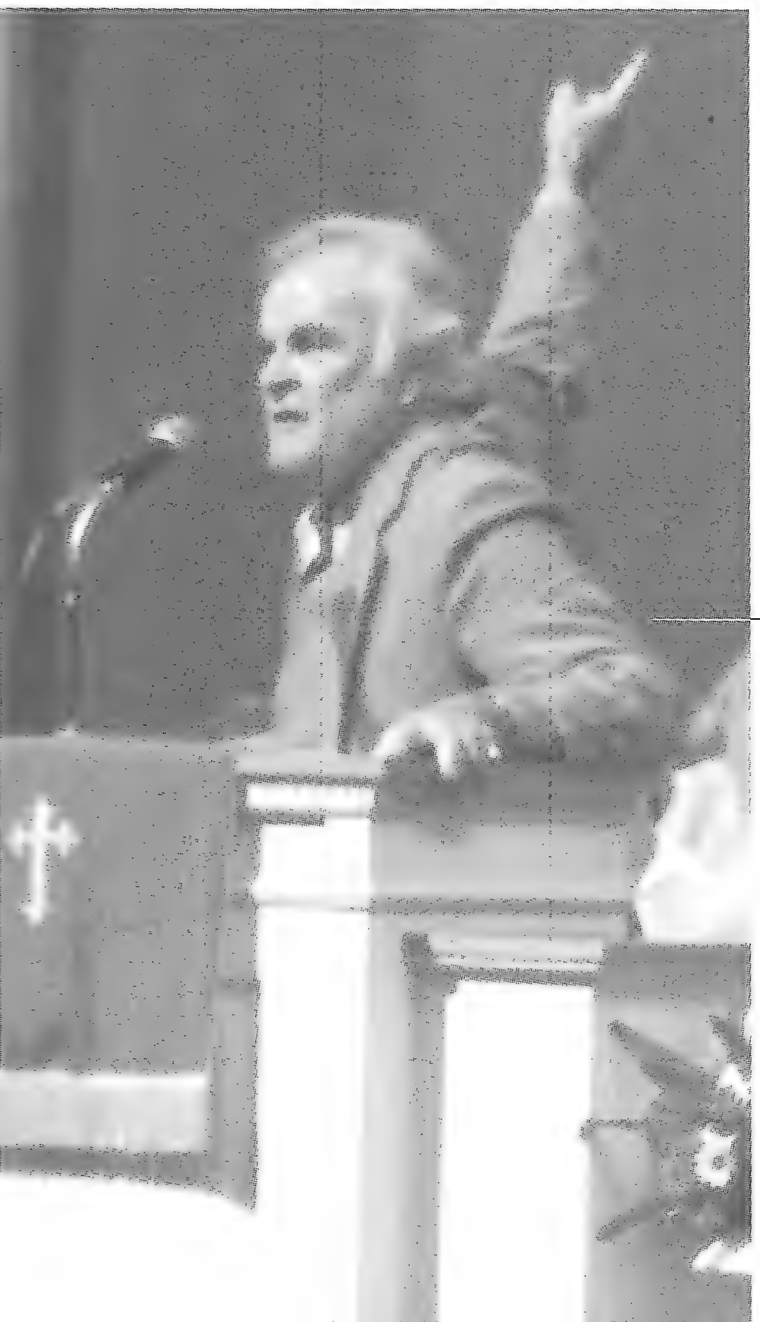
Tito Larriva ● Ramon

Born in El Paso, he moved to Los Angeles in 1975, where he performed in actors' union plays and musicals. In 1977, he formed the band "The Plugz," later renamed "Cruzados," which had a string of hits, including a Top 100 chart entry in the US. He is also a member of Mexico's National Ballet Modern Tango Company and a mime. He recently wrote the music with Steven Hufsteter for the new film “Survival Guides,” directed by Jonathan Demme, written by Beth Henley, and starring David Byrne.

centric characters.

Pops Staples ● Mister Tucker

He is the leader of the world-famous gospel group "The Staples Singers" and is now 80 years old. The group has performed all over the world and released over 40 records, earning two platinum albums and a gold single. This was his second time appearing in a movie, the first being with the group in “The Last Waltz”, where he appeared on screen with The Band. He met Byrne in 1983, when the group recorded Talking Heads' ``Slippy People.'' Since then, he has remained strongly connected to Byrne as a musician, inviting him to the group's recordings.

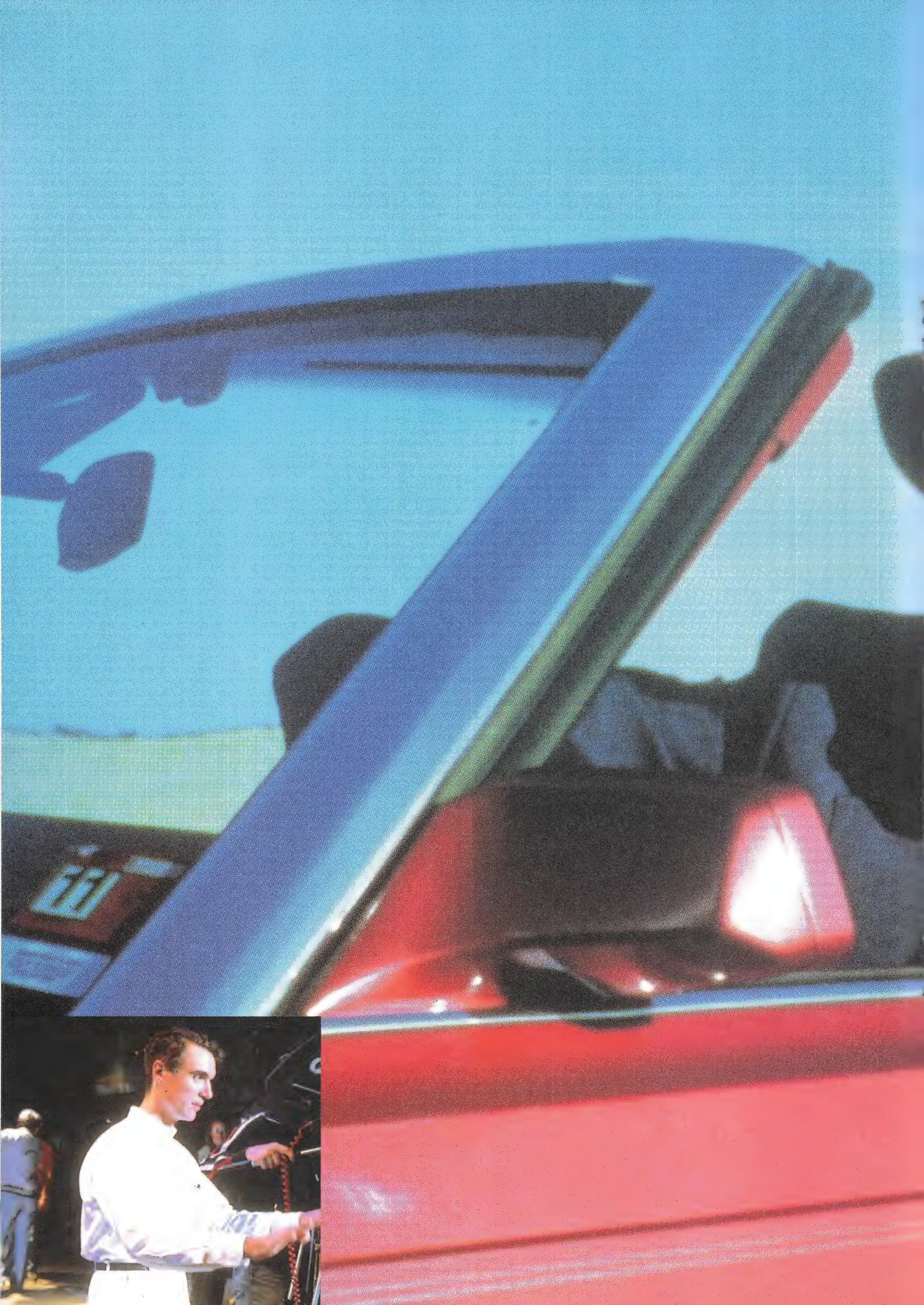


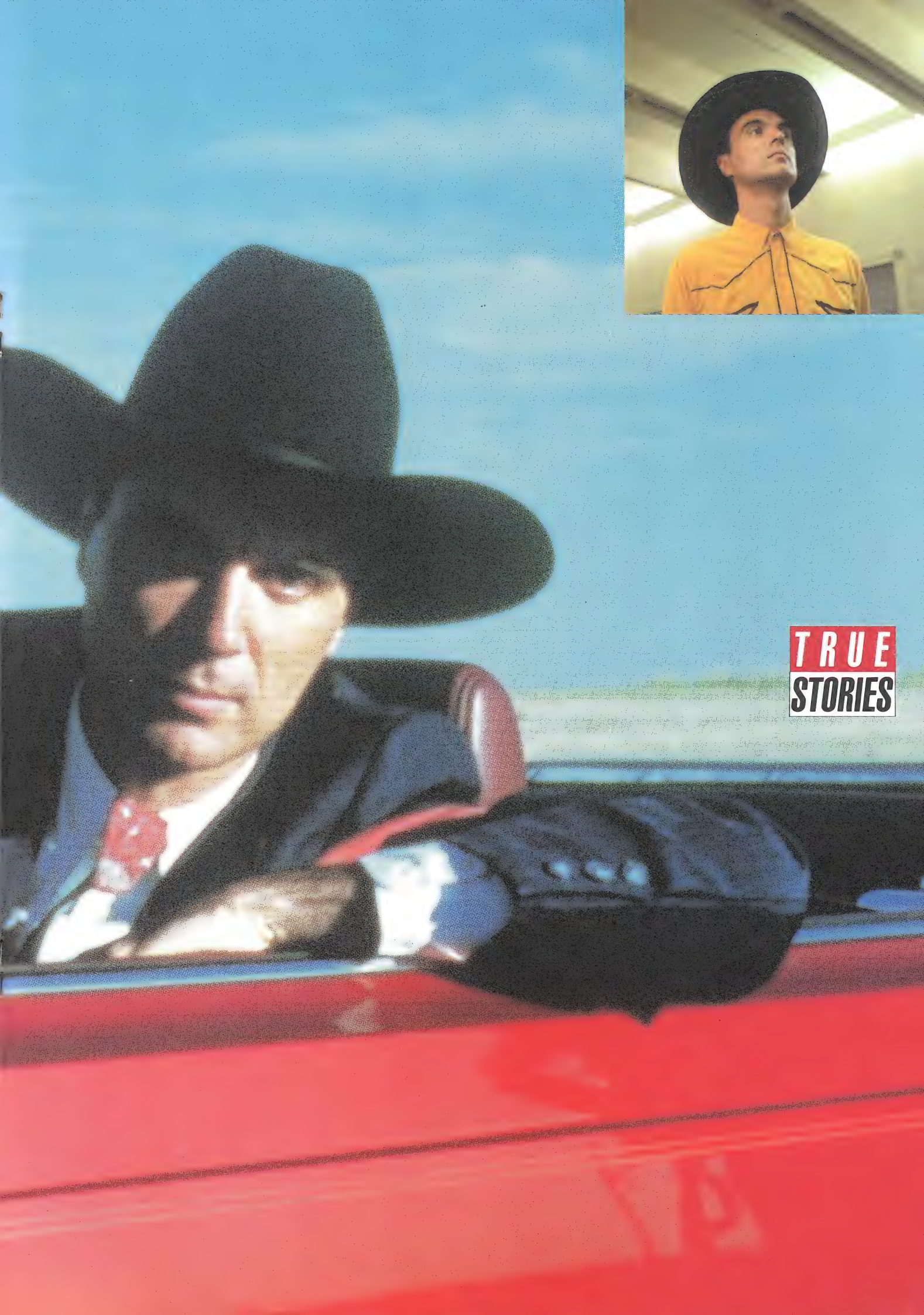
John Ingle ● The Preacher

Born in Oklahoma, he moved to California at the age of 15. After graduating from Occidental University's drama department, he spent 30 years teaching drama at high schools in Beverly Hills and Hollywood, honing his skills. One of his students was Swoosie Kurtz. After retiring from school, he pursued acting full-time, appearing in the film "Stitches" and on television. He has also become a familiar face in numerous national commercials.

Matthew Posey ● Computer Guy

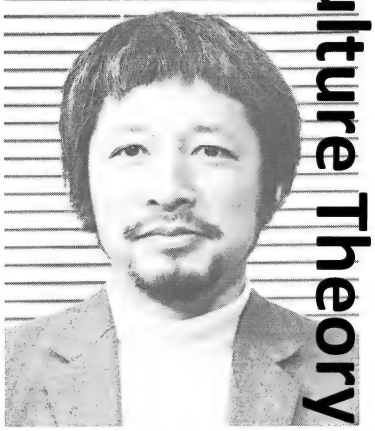
He grew up in Lubbock, Texas, and went on to Texas Tech University. After graduating, he trained for a year at the Alley Theatre in Houston before moving to Dallas. Until he appeared in this film, his third film, he was just a local actor, but he already had his own theatre production, “On the Edge,” and is a contributor to underground theater.




TRUE
STORIES

David Byrne's American Culture Theory

Toyo Nakamura
(Music Critic)



Steve Jordan, a musician who represents Tex-Mex.

I think this film is a study of American culture written by David Byrne.

It seems to me that Byrne is trying to say that lonely Americans are starved for love, but the only thing that keeps them going is the multi-ethnic nature of America and the hybridity of American culture.

Prime Minister Nakasone, who once said that America is a multi-ethnic, culturally mixed nation and that Japan, a single-ethnic nation, is at an advantage, should definitely watch this film.

Texas was chosen as the setting for the film. At the beginning, the history of Texas is introduced through an edited set of old black-and-white photographs. Once inhabited by Native Americans, the name Texas comes from a word in their language meaning "friend." The Spanish then colonized the area, which became part of Mexico, and the land was seized by the United States, where African Americans also began to live. When we think of Texas music, we immediately think of country and western. The film's protagonist, Luis, also loves country music. However, Mexican-style music (Tex-Mex) is also popular.

Anyone who keeps up with the music industry knows that Mexican music, centered around San Antonio, Texas, has become increasingly interesting recently. While there are no records released in Japan yet, the new wave of Tex-Mex music that's garnering a lot of attention is Brave Combo and Steve Jordan, who also appears in this film.

Steve Jordan, the accordion player with a pirate-like eye patch and a menacing appearance, plays strangely cool, avant-garde Tex-Mex music. It was truly David Byrne who brought this kind of man to the screen. Incidentally, on their album "True Stories," Byrne and the Talking Heads performed "Radiohead," the song sung by Ramone in the film, with Steve Jordan joining as a guest on acoustic guitar. Incidentally, my favorite song on this album, "Hey Now," is sung by children at a housing complex construction site around the middle of the film.

It reminds me of the opening scene of the salsa movie “Our Latin Thing”. It's a fun scene.

Steve Jordan's Tex-Mex is one thing, but perhaps the most significant expression of Byrne's hybrid cultural outlook is Mr. Tucker's altar, played by Pap Staple, the leader of my favorite gospel group, the Staple Singers. His altar, a syncretism of Catholicism and African faith common in Latin American black communities, features Mr. Tucker praying to Papa Legba to grant Louis's desire to marry and perform well on stage.

Legba originated in the Yoruba culture of southern Dahomey in West Africa. He was brought to the New World on slave ships and is known as Legba in Haiti and New Orleans, Elegwa in Cuba, and Eshu in Brazil. He is the youngest son of the Creator, presiding over entrances and crossroads, and a god with strong trickster elements. In Afro-based esoteric Buddhism, Legba is prayed to first for any healing, as even the god of illness cannot pass through without the permission of the god of entrances.

Louis, a white man who loves country music and works as a computer technician in a sterile room at a high-tech factory, beautifully sings an autobiographical song, but in order to find a wife, he needs the help of an African god, which seems like nothing more than a primitive superstition. The scene in which a white preacher criticizes American politics also borrows the form of a gospel song from a black church. It can be said that Byrne's view of American culture is clearly expressed here.

STORY

It's Not Something Made Up. It's Real Life.

An unidentified cowboy-style man is the narrator of the film. He drives a red 1985 Chrysler Baron convertible and shows Virgil around. So, what kind of place is this town?

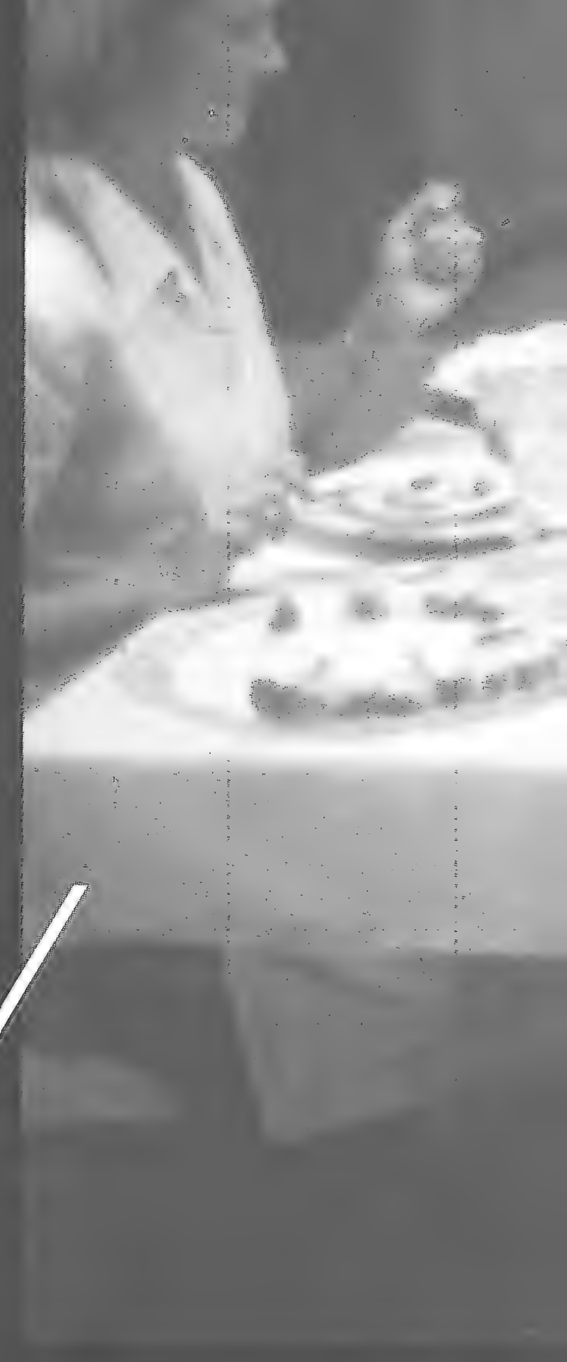
Computer Factory. This factory is a collection of cutting edge technology. The place is staffed by a group of eccentric people, including the liar woman, Ramon, the cute woman, and the computer guy. Today, as always, they are engaged in rambling conversations while working.

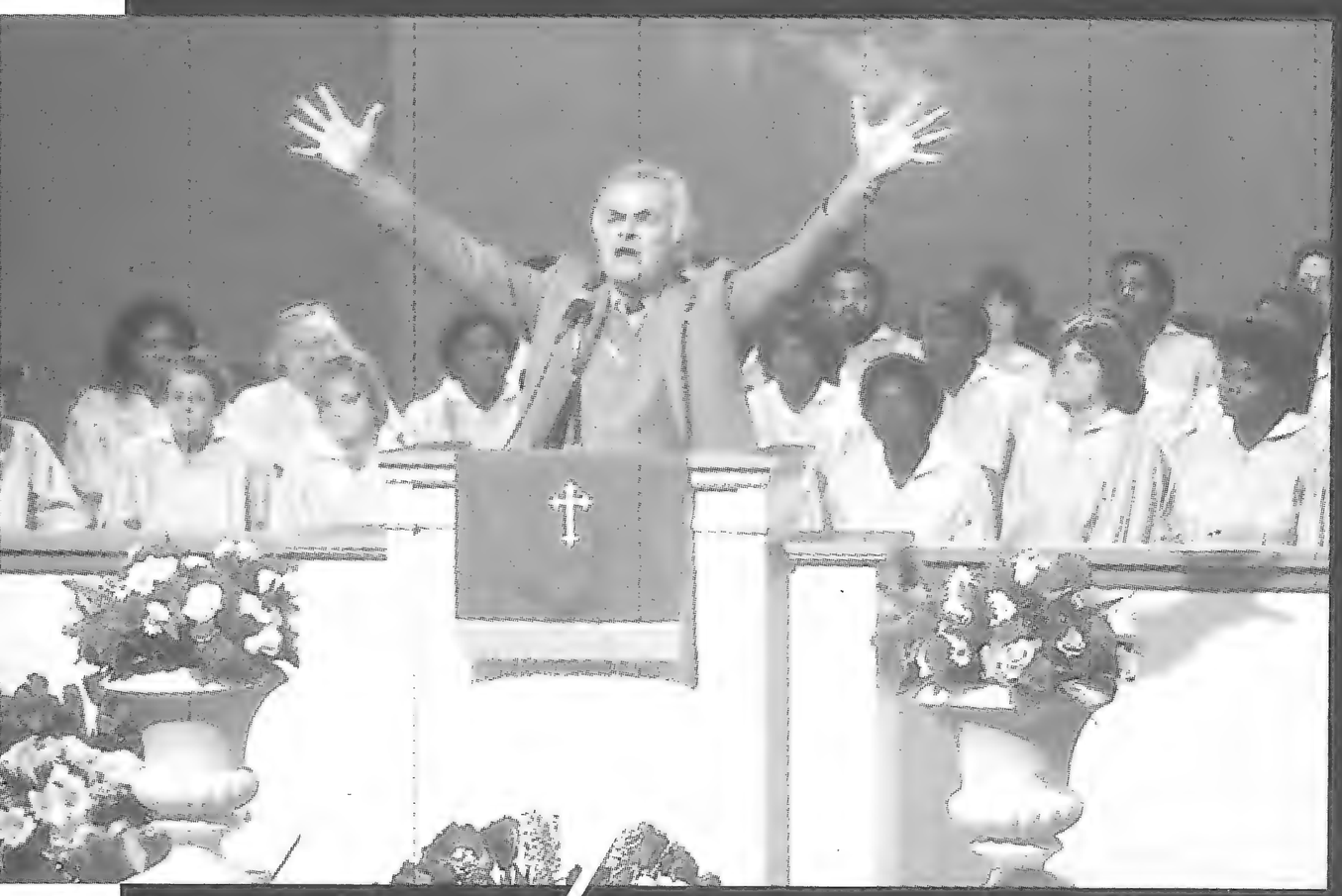
In the sterile room of a computer factory, engineer Louis Fyne works. Nicknamed "Dancing Bear," he has a strong desire. Yes, he dreams of a romantic marriage. He may be big, but he's a good man with a delicate heart.

She is the laziest woman in the world. Born into a wealthy family, she never leaves her bed, even though she is not sick. She spends her days lying down, surrounded by various machines. The only thing that connects her to the outside world is the television. It has become a daily routine.

Mammoth Shopping Center. Louis, who is very particular about his clothes, goes to a fashion show. The show is hosted by Kay Culver. Models appear one after another in block-patterned suits, suits and shoes made of grass, a life-size wedding cake dress and more. The show seems to be a great success, but...

Dinner at the home of town magnate Earl Culver. The narrator, who was invited to the house, made a strange discovery. This seemingly happy family had a major flaw. Earl and Kay Culver had not spoken to each other directly for the past three years. Their children acted as a conduit for family conversations.





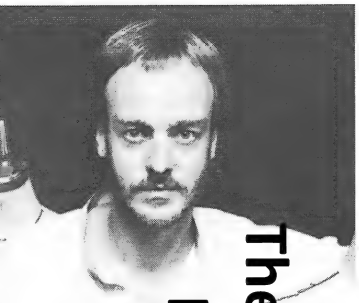
Church. The pastor begins his sermon. It is "fire and brimestone" as described in the Book of Revelation in the New Testament. He becomes increasingly agitated and begins to vent his anger at various things, even toilet paper.

Louis is visiting a cute girl's house. He is desperate to get her attention. At her urging, he begins to sing the song he plans to perform at the 150th anniversary evening show. He sings with all his heart, but her reaction is...

STORY

The 150th anniversary celebrations have finally begun. The town is bustling with activity. The streets are packed with people waiting for the parade. The parade begins with a greeting from Earl Culver. The parade continues with a variety of unusual performers, including an accordion band, a procession of baby carriages, a squadron of lawnmowers and weed whackers, and an army of miniature mustangs.

In the evening, the show takes place on stage. The program progresses with a lasso master showing off his skills, a spectacular performance by the cheerleaders, and a dance by the senior citizens' club. Then, finally, it's Louis' turn. He sings passionately about wanting to get married and be happy. Is there a woman who can accept Lewis' heart? Will sexuality emerge?



The Friendship Between Byrne and Me.

Jurgen Lehl (Designer)

I've known David Byrne for about four years. We were introduced to each other by my friend Adele Bonnie Lutz (who is now David's girlfriend), and I still remember that time vividly. We met at my apartment in Roppongi when he was in Tokyo for a Talking Heads concert.

Both he and I are quite shy, so we remained silent... Bonnie was smiling and trying to get the two of us talking. The first thing I said was, "The acoustics at last night's concert were awful." Bonnie was nervous and excited. But David said, "I was actually really curious about it too. I'm sure tomorrow's concert will be better, so why don't you come and listen again?" That was the beginning of our friendship.

At the time, I was interested in various forms of art, and I listened to a lot of records. Of course, I loved Talking Heads and had all of their albums. Inevitably, the conversation turned to music, and I dug out all the records I had and played him some groups he'd never heard of, and he played me some Yugoslav and South American folk music I'd never heard of. We had a great time talking and hit it off.

What made me happy while watching the film this time was that David cast Meredith Monk in the memorable opening and closing scenes of True Stories.

She is one of the artists I am particularly interested in, and four years ago I suggested to David that we do some "work" together.

When David and Bonnie come to Tokyo, they stay at my apartment, but we don't often hang out together because we're both busy. In contrast to me, who is interested in the basic aspects of human life, he has a strong sense of curiosity, likes to go out and discover unusual things, and I think he's a talented person with interests in many fields beyond music.

I saw "True Stories" for the first time today, and the blue sky of Texas, a place I've never been to, ↙ left a strong impression on me. As with all movies, I found it really interesting to see things through someone else's eyes.

"America" (Texas) seen through David's eyes is very interesting. I felt David's warm eyes as he said that scenes like this and people like this are also part of "Texas." I also think it's a very interesting movie.

This past January, when he was in Tokyo, he and Bonnie and I took our first little trip together, to Echigo Yuzawa, to do some research for his new film. We absolutely needed a snow scene, and Yuzawa had to be close to Tokyo, so we chose it. We drove all over the snow scouting locations. After days of drawing storyboards every morning, we were done, and the location scouting was over, so the film seemed almost complete in his head, but unfortunately, we couldn't come to an agreement with the sponsors, and the project was scrapped. I'm sure that was very disappointing for him.

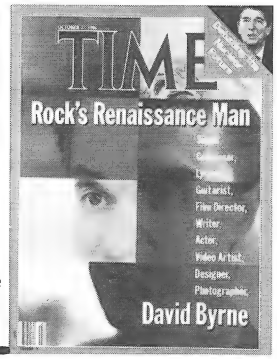
David once helped me when I was recording the original sound for a show with Hikashu, but I have never helped him with his work. If the opportunity arose, I would like to work with him.

March 11th At Ginza

The True Story About "True Stories."

The Origin of Things

In 1983, in the middle of the US tour of "Stop Making Sense," David Byrne began clipping articles he liked from tabloid newspapers. This was the beginning of preparations for the film "True Story." He continued to gather interesting stories from television and people's stories. He had a lot of material.



In October '86, Time Magazine ran a feature on Byrne, and of course he was on the cover.

The Time Was Ripe

Then, in 1984, Byrne sketched out a possible incident that could occur in a town based on a true story. To materialize the theme, he gave some of the characters simple names that summarized their personalities, such as Cute Woman and Computer Guy. However, at this stage, there was still no story. Based on the concept that "film is a combination of sound and images, and the story is a technique to keep the audience's attention," he asked screenwriters Beth Henley and Stephen Tobolowsky to help him refine the script, avoiding it becoming too much of a story.

In parallel with the screenplay, Byrne also wrote most of the songs for the soundtrack, which were first recorded on a Talking Heads album in 1985.

Everything was going well, but like any other director, he struggled to raise funds for the film. He went to Hollywood to raise the money, but in the end, his record company agreed to fund the film, provided it was within $5 million.

Let's Go To Texas

Next, they set out to scout locations to find the setting. Los Angeles and New York were too expensive, so they chose Texas, but when Byrne saw Texas in person, he was convinced that this was the place. The fictional town of Virgil began to come alive in his mind. In order to highlight the characters and their homes, he traveled extensively around Texas with the two screenwriters, battling 38-degree heat waves in search of a harsh landscape with a supernatural feel. They eventually decided on McKinney, Texas, located 30 miles north of Dallas.

The Actors Are Here

Casting took place in New York, Los Angeles, and Dallas in the summer of 1985. Priding himself on anonymity, he selected actors with as few known faces as possible. The cast rehearsed for two weeks in Dallas prior to filming. For the film's climax, a 150th anniversary celebration, he assembled a cast of more than 130 unusual talents, ranging from disco dancers and yodelers to a dance troupe of 40 senior citizens and a world-famous line dance team.

Filming Has Begun

Filming began in September 1985 and lasted six weeks. He focused on how to use the images to tell a story. To capture the parades in particular, he extensively studied holiday parades in the Dallas-Fort Worth area and surrounding towns, taking photos and videos of them. The actual parade footage was shot with Byrne and his crew dressed as participants in a real Native American Mexican independence parade.

The soundtrack was also recorded in Texas, featuring the actors and Texas musicians.

TALKING SESSION

TAKE 2

Paris, Texas, and Tokyo.

Taeko Onuki (Musician)
Interviewer\Kosuke Nishimura(Copywriter)

About David Byrne.

Nishimura: Hello, it's been a while. I think you like Talking Heads...
Onuki: Yes, I really like them, and this movie was interesting too. I loved his previous film, "Stop Making Sense." The other day, I saw David Byrne in Tokyo. I wondered why he was there, and then I realized he was in the middle of shopping. He didn't have that celebrity smell at all. He wasn't flashy, but he was stylish. The hat he wore in this movie was cute (laughs).
Nishimura: By the way, David Byrne was born in 1952, so he's almost the same generation as me.

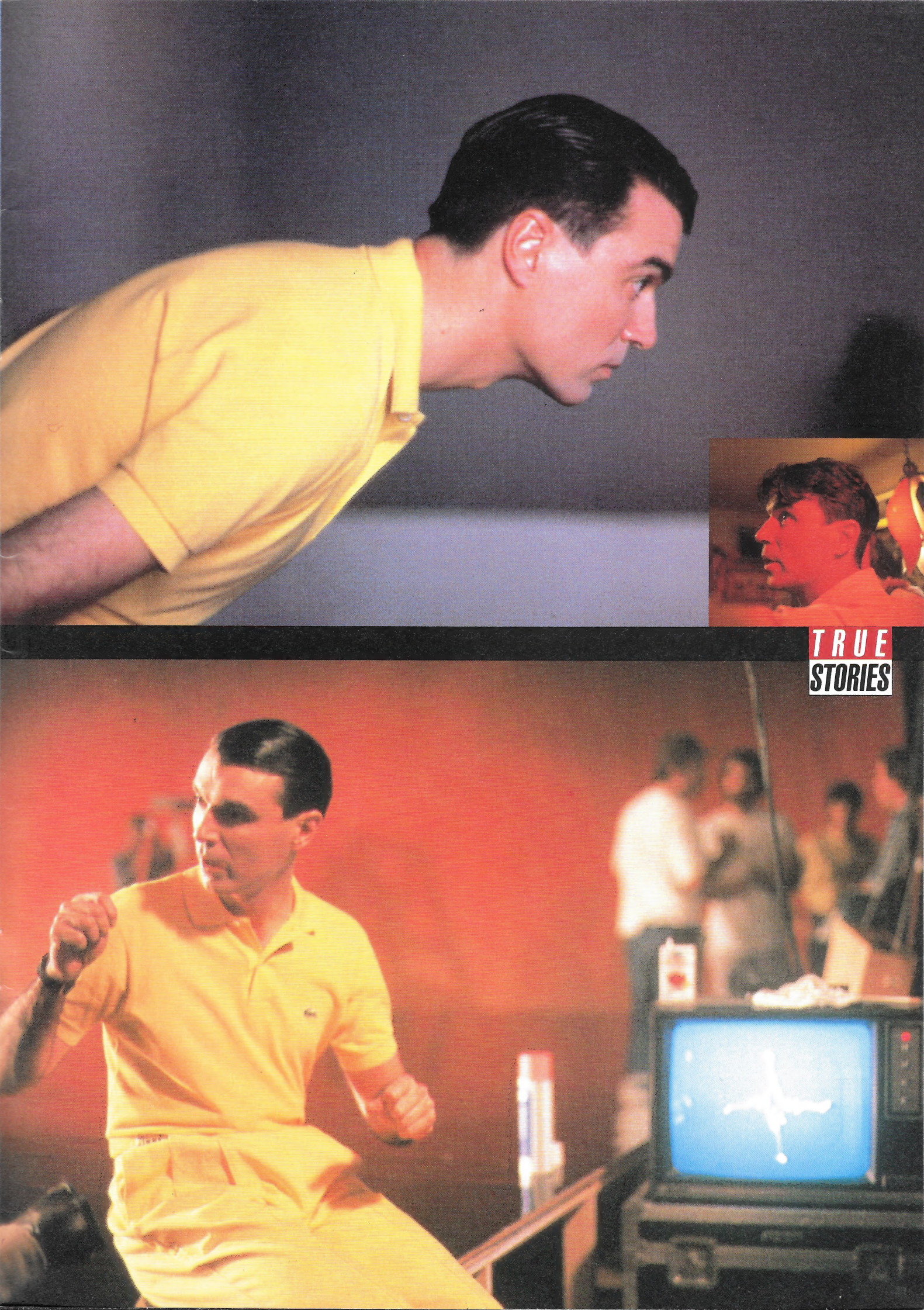
True Stories, Images, Sounds.

Onuki: I thought the same thing about this movie, David Byrne seems a little strange. But maybe he's actually the most normal person out there. Sometimes when I ride the train, I get the impression that there are more and more strange people. The characters in this film don't seem particularly strange, but rather just everyday.
Nishimura: I wonder if those strange people are the residents of Virgil in this movie.
Onuki: But they have a unique style. I think it's more painful nowadays to not be able to find your own pace. That's why I've noticed an increase in people muttering to themselves on the train. It's hard to say what is normal, though.
Nishimura: That's right. I'm also interested in the relationship between images and sound in this film. Promotional videos and films are created in different ways.
Onuki: When we were making the video for "Animal Puzzle" that I created two years ago, I didn't even look at the footage. I went to Africa with Mio and breathed the same air, and I expressed it through music, and she expressed it through video, and we finally combined them.

Recently, when I created the theme song for a Kadokawa film ("Lovers' Time"), I watched the rushes before creating the music, but in my case, I feel it's better to just share the same spirit and combine things that were created separately.
Nishimura: By the way, I think both David Byrne's and Onuki Taeko's sounds have become increasingly simple recently.
Onuki: We live in an age where we are saturated with information, and things, and so I personally want to strip away the unnecessary. I think if something is too fancy, it's hard to get your point across. I've come to like things that are "straightforward." It's less tiring to present something that says "this is it" from the start.

Paris, Texas, Tokyo.

Onuki: The fictional town of Virgil in this film seems very real, which is what makes it interesting.
Nishimura: There was a movie called "Paris, Texas."
Onuki: I missed that, but there's a big difference between someone who has nothing to protect and someone who has something that they need to protect.
Nishimura: And Onuki-san is in Tokyo...
Onuki: I wonder what will happen. Old things will be torn down, town names will change, and it's a shame. I feel like Tokyo is a city with that kind of destiny.
Nishimura: By the way, how is filmmaking going?
Onuki: Hmm, I guess I'm really impressed by things and people. I don't think you can create something without interest, and I don't think it works if you're as casual as me. David Byrne doesn't look like it at first glance, but he's been able to shoot so many things, so I think he must be a very persistent and tenacious person (laughs).
Nishimura: I'd like to watch this movie again.
Onuki: Yes.


TRUE
STORIES

SOUNDS FROM TRUE STORIES · DAVID BYRNE
CARL FINCH · BANDA ECLIPSE · MEREDITH MONK
TERRY ALLEN · KRONOS QUARTET · STEVE JORDAN
MUSIC FOR ACTIVITIES FREAKS
A FILM BY
TRUE STORIES

SOUND FROM TRUE STORIES

SIDE ONE
- COCKTAIL DESPERADO
- ROAD SONG
- FREEWAY SON
- BROWNIE'S THEME
- MALL MUZAK
- DINNER MUSIC

SIDE TWO
- DISCO HITS!
- CITY OF STEEL
- LOVE THEME FROM TRUE STORIES
- FESTA PARA UM REI NEGRO
- BUSTER'S THEME
- SOY DE TEJAS
- I ♡ METAL BUILDINGS
- GLASS OPERATOR

TALKING HEADS

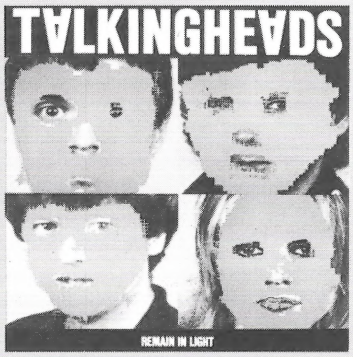
TRUE STORIES : TALKING HEADS

SIDE ONE
- LOVE FOR SALE
- PUZZLIN' EVIDENCE
- HEY NOW
- PAPA LEGBA

SIDE TWO
- WILD WILD LIFE
- RADIO HEAD
- DREAM OPERATOR
- PEOPLE LIKE US
- CITY OF DREAMS

FEAR OF MUSIC

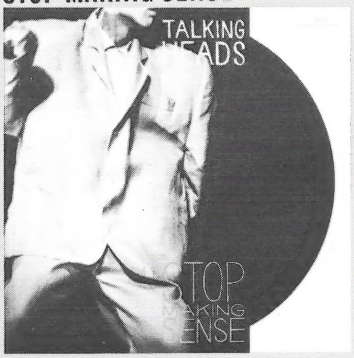
REMAIN IN LIGHT



SPEAKING IN TONGUES

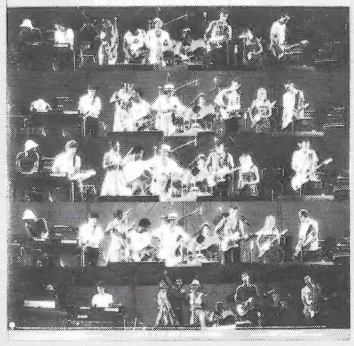
THE TALKING HEADS DISCOGRAPHIES

STOP MAKING SENSE



LITTLE CREATURES

THE NAME OF THIS BAND IS THE TALKING HEADS



CINE SAISON INFORMATION

Next Screening

The Moon In The Gutter

LA LUNE DANS LE CANIVEAU

1982 / France / Color / Cinemascope / 2 hours,10 minutes
Distributed by: Cine Saison Co., Ltd.

Explanation

One night at the docks, a woman is found dead with her throat slit. It was the sister of Gerard, a dockside laborer. Having lost his beloved sister, Gerard returns to the docks every night in the dark, hoping to find the culprit. The moon reflects off the red trail of blood dripping into the gutter in a dark alleyway.

A well-dressed man is drinking in a dockside bar, and there is a painter who painted his sister and loved her.

Who is the culprit? One night, a woman comes to the bar. She is breathtakingly beautiful - Loretta. However, she lives in a completely different world from Gerard. A poster reading "Try Another World" hangs on the wall of his house. Captivated by Loretta, Gerard tries to leave the town. Eventually, the true culprit behind his sister's murder becomes clear...

This suspense thriller follows on from "Diva" by the French genius Beineix. It's a dizzying visual experience, composed of elegant camerawork and a delicate aesthetic sense.

Staff
Director: Jean-Jacques Beineix
Producer: Lise Fayolle
Screenplay: Jean-Jacques Beineix
Olivier Mergault
Original Story: David Goodis
Design: Hilton McConnico
Cinematography: Philippe Rousselot

Cast
Gerard: Gerard Depardieu
Loretta: Nastassja Kinski
Bela: Victoria Abril
Newton Channing: Vittorio Mezzogiorno
Frank: Dominique Pinon

Ginza Theatre Seiyu

Screening Information

Carmen

(1983/France/Italy)
Director ● Francesco Rosi
Starring ● Plácido Domingo and Julia Migenes Johnson

Based on the original novel by Mérimée and the famous opera by Bizet, "Carmen" has finally been adapted into a film by Francesco Rosi, a socially conscious master. Featuring the finest staff and cast of our time, this film transcends film, a work of operatic cinema.

Cine Saison Shibuya
Currently being screened with rave reviews
Kineka Omori
Kineka Kinshicho
Roadshow from April 25th

The Green Ray

(1986/France)
Director ● Eric Rohmer
Winner of the Golden Lion at the 1986 Venice Film Festival

It's summer in Paris, and Delphine doesn't have a boyfriend to go on vacation with. A female friend invites her to the Normandy sea, but she can't find a chance to meet a boy. It's a hopeless summer vacation, but one day, she's guided by a sign of good luck: a green ray...

Cine Vivant Roppongi
Now Open!
Hikarigaoka Theatre Seiyu
Both theaters will open on April 25th

CINE SAISON
"True Stories"

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TRUE STORIES

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